ISSUE 6 DEC 84

SMILE

TRILOGY

a)

autumn leaves
distant supermarket
my heart beats faster with thoughts of you

b)

snow in winter fields

birdsong

a passing car

we two
together

c)

English Channel

Irish Sea

Atlantic Ocean

Nothing can seperate us now

LIFTS

lifts go up and down and save you walking up the stairs but i'd rather have a dog that wagged his tail when i patted him than a micro-wave oven anyday

INSIGHT

Sardines

Cheese

Peanut Butter

I have known all of these people

CHAIRS

chairs are objects we sit on

DISH BANANAS BLACK

I walked past the fruit dish
Smiling at the bananas –
They were yellow and black

DIVISIONS

an englishmans house is his home and an englishmans car is his home from home

an englishwomans house is her husbands and an englishwomans car is her husbands

isn't this disgusting

one solution equals revolution

abolish property now!

POEM FOR RENE MAGRITTE

THIS IS NOT A POEM
shouts the poem
soundlessly

SANDWICHES

take one loaf of bread and cut it into slices then put something between the slices and you've got authentic twentieth century sandwiches

FICTIONAL WORDS

MATERIALISM

LOGIC

SCIENTIFIC

RATIONAL

ARE ALL FINE EXAMPLES OF
FICTIONAL WORDS

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6 ADDRESSES SMILE 6 ADDRESSES SMILE 6 ADDRESSES SMILE 6 ADDRESSES SMILE 6

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THE THIRD INTERNATIONAL NEOIST MANIFESTO OF POST POSITIVIST FLUXATION

To justify the traditional artists status as a professional, parasitic and elitist individual, art must appear to be complex, profound, serious, intellectual, inspired, skillful, significant and theatrical. It must appear to be valuable as a commodity so as to provide the artist with an income. Neoism on the other hand is simple, amusing, unpretentious, requires no skill and has no commodity or institutional value. Neoism strives for the monostructural and non-theatrical qualities of simple, natural events. Neoism is a game or gag. It is the fusion of Richard Allen, Guy N. Smith, vaudeville, childrens games, situationism and fluxus.

Neoism means to purge. It is a fluid discharge, expressed in any form or medium. It is a continuous moving on or passing, as of a flaming iron in a blue endless sky or a blood transfusion, a strong copious flow, the setting of the tide towards the shore, the throwing of a boot into the air for no reason at all.

In Neoism there has never been any attempt to agree on aims or methods. It is simply individuals with something unnameable in common who have coalessed to publish and perform their work. Perpetual vocalising of our thought brings us no nearer to naming this unnameable thing but perhaps it is a feeling that the bounds of art are much wider than they are conventionally assumed to be, or that art and certain long established bounds are no longer very useful.

Neoism sees two distinct and irreconcilable approaches to art, one orientated towards success and the other towards creativity. Success orientation relies upon constant repetition of a single theme with the illusion of constant change. Creative orientation relies on constant change with the illusion of the transcendent ego. Constant change betrays a lack of concentration. Constant repetition a lack of imagination.

In Neoism we ignore these approaches because the only thing real to us is our ambition. This is why our art has a tendency to be self-referential but it is also our great strength because when all around is unreality nothing is more real than the subjective ego. Traditional philosophy has turned true values on their head, in Neoism only the subjective is real.

In Neoism we believe that the choice of our precursors is of vital importance in our historical success as an art movement and only through historical success can we achieve the end of history. It is for these reasons that we have created situationism and fluxus as our precursors. Without us they do not exist, with us they form a tradition that takes us back through surrealism and dada to the roots of twentieth century art. Roots that lead foreward to mail art and the end of art itself in the death of history. Mail art is a Neoist activity whether individual mail artists realise this or not.

Art attempts to reconcil contradictions, anti-art presents contradictions, Neoist non-art simply is. Anti-art is art because it has entered into a dialectical dialogue with art, re-exposing contradictions that art has tried to conceal. To think that anti-art raises everything to the level of art is quite wrong. Anti-art exists only within the boundaries of art. Outside these boundaries it exists not as anti-art but as madness, bottle-racks and urinals. Neoism is non-art, it exists outside these boundaries. It strives to bring the art approach to everyday objects and events without turning them into art.

THE MEANING AND PURPOSE OF THE NEOIST CULTURAL CONSPIRACY REVEALED

The Neoists temporarily located on the Earth are here to act as the vanguarde in the future revolutionary struggle.

We left our home in a distant galaxy so that we could prepare the Earth people for the total revolution that will occur at the end of this Earth century.

At that time our UFO's will mass in the Earth's skies and lead the world proletariat in a final revolutionary victory over the reactionary forces of the bourgeoisie.

This victory will mark the death of history and the beginning of the new age in which total subjectivity rules.

From this time on men will no longer adapt to the world, they will make the world adapt to them.

There will be a return to the freedom of childhood and yet a retaining of the knowledge gained in the bondage of objectivity, a state which simultaneously gave and denied men the potential of absolute mastery of the world.

Men will have complete mastery over their destiny because they will combine the freedom of total subjectivity with the knowledge of how to manipulate the forces of nature to suit their own desires.

Thus it will be possible to increase the speed at which the Earth moves around the sun until it takes just twenty-four hours, making each day a year long and multiplying the life-span of the individual man by thousands upon thousands of years.

With these enormously increased life-spans men will enjoy the freedom of immortality and have time enough to develop themselves completely.

Time itself will dilate and eternity will be defined as one hour of present Earth time.

Men will no longer grow old but rather everyone will live in an eternal and ever happy childhood.

Work will be proven unnecessary because technology and social organisation when correctly applied will provide us with everything we need.

Machines will be our friends as it is only social relations in the capitalist mode that make them alienating and once we have switched to the post revolutionary mode of total subjectivity all technology will be by definition good.

Human relationships will become completely transparent and men will live in the world as participants rather than spectators.

Money will be abolished and society will be organised on the basis of from each according to ability, to each according to need.

Democracy will be centralised into the hands of the Inter-Galactic Co-Ordination Committe to ensure its safety and survival.

SIN MONTY CANTSIN MONTY CANTSIN MONTY CANTSIN MONTY CANTSIN MONTY

In this age where everything is packaged differently and underneath the packaging everything is the same, the illusion of individuality through the adoption of a unique name is the shortest route to conformity and isolation.

The uniqueness of a name is no different to the uniqueness of a number as the substitution of social security and bank account numbers for names clearly shows. Those who base their individuality on the uniqueness of their name are no more than numbers. It is in Power's interest that each individual has a unique name, thus making them easily identifiable. Without these classifications Power cannot control because it cannot differentiate, divide and isolate.

A group of us who are sick of the fragmentary world in which we live have all agreed to use a common name. This name is Monty Cantsin and there is no attempt among those who use it to pretend that it is unique to any individual. Far from it, we encourage everybody to use the name Monty Cantsin.

Every action done under the name of Monty Cantsin is a gesture of defiance against the Order of Power and a demonstration that the Neoists are ungovernable. Every action performed under the name Monty Cantsin is a blow for a unitary world and real individuality. An individuality based upon the reality of subjectivity rather than mere appearance.

And of course in a circle of artists, poets and musicians who are seeking to make their names, the adoption of a single name has many obvious advantages. Making your name becomes much easier when you share that name with a large group of ' performers. The name Monty Cantsin will be seen everywhere because Monty Cantsin is everywhere.

Monty Cantsin is a true individual in a world where real individuality is a crime. He has witnessed the dematerialisation of the art object and knows that the only art work still worth creating is his own life.

Monty Cantsin is the ultimate art product and ultimately we must all become Monty Cantsin. As society has become increasingly drained of real individuality the emphasis in art has shifted increasingly away from the art object and onto the personality of the artist. Monty Cantsin is an artist with such a strong personality that a unique name is unnecessary to his individuality.

Anyone can become Monty Cantsin but no one will become Monty Cantsin until they have developed sufficient strength of personality that they are able to function freely in the world of subjectivity away from the bondage of unreality.

Monty Cantsin has developed such a strength of personality that he is no longer subject to the lies of science and can flout them at will. The only thing that can halt him are the limits of his imagination.

If you want to become Monty Cantsin all you have to do is to start using the name and you will prove yourself worthy of it. Anybody can be Monty Cantsin and after the revolution everybody will be Monty Cantsin.

FIRST MANIFESTO OF NEOIST PERFORMANCE AND THE PERFORMANCE OF NEOISM

In Neoism individual performances are approached not as isolated pieces but rather as part of the performance of a much larger work, Neoism itself. As such everything done under the banner of Neoism, from writing a poem or letter to being interviewed by a newspaper or magazine is to be considered a performance which in turn forms part of the performance of an art movement called Neoism.

Of course the performance of an art movement called Neoism is simply a cynical ploy to gain attention for the individual performance pieces which go to make up the performance of Neoism. However the performance of Neoism is no more contrived or unreal than the performance of Dada, Futurism, Surrealism, Situationism or Fluxus.

In the performance of Neoism actual performance pieces play an important role because in Neoism we have chosen to perform a late twentieth-century art movement whose precursors are Situationism and Fluxus, so it logically follows that the artistic substance of Neoism will be performance and text, especially manifestos, rather than painting which characterizes nineteenth-century art movements.

In Neoist Performance as in the Performance of Neoism actions should be humourous, with particular emphasis laid on the slapstick, farce and parody. Neoist performance emphasises roughness, irregularity and sudden variation. It is boisterous and because of our belief in relative naturalism and synoptic realism always deadpan.

Neoist Performance and the Performance of Neoism is concerned not with a collection of images but rather with a social relation among people mediated by images. Neoism is concerned not so much with the creation of myth but the uses to which myth can be put once it has been created.

Thus in the Performance of Neoism we are more concerned with creating a media representation of ourselves than with what we actually create. physically in our performance pieces. We are not so much interested in our imaginative vision as artists as in what we are popularly imagined to be.

However the Performance of Neoism is as much concerned with actions as with ideas. Without actions our ideas are a useless amorphous mass. The popular imagination is attuned to actions and not ideas and it is with the popular imagination that we intend to attune ourselves. Like other post-modernist groups we intend to antagonise the popular imagination and we see that action is the only means of achieving this.

For these reasons Neoist Performance should always be irrational, illogical and spectacular. Such actions we will claim are a radical tool in the fight for total subjectivity. Under this guise Neoist Performance will flout the lies of science with impunity and simultaneously free itself from the bondage of unreality.

Neoist Performance and the Performance of Neoism consist solely of acts and actions to spread the idea of Neoism. All Neoist acts and actions are necessarily self-referential. Any act or action which is not self-referential is not only not Neoist but quite obviously impossible. As long as the Neoist Performer bears these facts in mind there is no way he can go wrong.

100 100 100 100 100 100 100 100 100 100 100 100 100 100 100 100 10

to me there is no qualitative difference between
going to Hull and going to Hong Kong
both places hold the same mystery
because both are places I've never been

the excitement of travel depends upon attitude not distance
a suburban town holds as much interest as the jungle
to the open minded traveller

it is quite possible to be the last of the great explorers
on a British Rail cheap day return

there is nothing more exciting
than walking down a street
and not knowing where it leads

there is nothing to beat the romance of place names
oh to relive the thrill of first reaching
Wapping
Brixton
Hackney
Kentish Town

if only everyday could be spent buying a bus ticket
to some unknown destination

even walking beats standing still
because when I am travelling
I know that I am going somewhere
and to be going somewhere gives me the purpose of getting there
infuses my every action with meaning

I'm quite happy to go anywhere
even places I've been a million times before

I don't like standing still
or staying anywhere for very long

I don't want to travel a million miles
not even a hundred unless I really have to
I just need a mile or two infront of me
a little distance

I am a traveller in a suburban town
I don't want to be cold or hungry
I'd never sleep without a solid roof over my head
I'd never master a foreign language
I'd never make it on a jungle trail
but I'm a traveller all the same

999 999 999 999 999 999 999 999 999 999 999 999 999 999 999 999

the cows sit on telegraph poles and play chess
turning his head slowly he noticed
a television set being buried screen upwards
some American actress pirouetted madly oblivious to her fate
unaware of the shovels full of dirt
that would gradually obliterate her from our view

he placed his hat upon the ground
it may not have been much but he was proud of it
after all it was the only revolutionary symbol he possessed
and it had been specially imported from Germany

clinker-built
rigwiddie
the sheep head was quite obviously second-hand
and much the worse for wear

that morning we arose early
not wanting to be the proverbial bull in a china shop
but packing our things took longer than we had anticipated
a door may happen to fall shut but this is not by chance

across the hall a solo guitarist played his three favourite chords
chunks of ice floated in our drinks
the gold fish had been fed one hour previously
harmony

a car started outside the window
then silence
three minutes later somebody coughed
I suspected murder

something was said
I didn't catch it
another silence
somebody offered me a cigarette and I refused

then I remember walking over to the fountain and kissing my wife
around twelve the mail arrived
someone borrowed my bicycle and rode around the drive
the gardener was whistling one of those popular tunes

we'd already eaten lunch
I escourted my grandmother to the dentists
a rubber hammer was mentioned
I left on business
another silence
somebody mentioned television
the cows sit on telegraph poles and play chess

NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEOISM NEO

Neoism seeks the collective creation of myths rather than the individual creation of stories which has been characterised by the rise of the novel in the past two centuries. Hence Neoism takes ideas that enjoy a certain popularity, ideas relating to conspiracy theories, UFO's and revolution, and begins to shape them into myths. However these myths are not created all at once, the very strength of the myths of old lies in the fact that they were created over generations, rather an individual Neoist picks up an idea and plays with it a little and then puts it down but in the meantime another Neoist will have picked up on what the first was doing and will be developing it further.

It is for these reasons that Neoism promotes the idea of positive plagiarism and is opposed to the so called originality that has characterised other twentieth-century art movements. Neoism sees that the best art is not created by the jack of all trades who usually produces a bodged job by doing everything himself, rather the best art is created when an individual takes what already exists and refines it a little, concentrating on the areas at which he is best.

It is for these reasons that Neoism is not as yet fully coherent. Neoism is still in its early stages, having so far existed only five years as an official movement, and so we are still in the process of sifting through material to find the raw matter of our future myths. However certain patterns are already beginning to emerge, as I have said our ideas are already starting to polarise around conspiracy, UFO's and revolution.

These would seem the natural elements for myths to emerge from in the second half of the twentieth-century. Revolution obviously because change is in the air and the decadent and decaying society in which we live cannot hang on forever. But we are also interested in revolution because our ideas and interests are inherently anti-capitalist. Capitalism is opposed to the creation of myths because it tries to pass off its own myths as truth and also because myths are necessarily a collective creation which break the bonds of isolation that capitalism has placed aound individuals in order to control them.

We are interested in UFO's because we are children of the Space Age but more than this we are interested in UFO's because their existence breaks us out of further bonds of isolation. UFO's are the proof that man is not alone in this galaxy and more importantly they are watching over us in order to save us from ourselves. On the planets the UFO's come from the master/slave dialectic has advanced further than on our own and the beings who man the UFO's live in societies of masters without slaves. When the time is right UFO's will mass in the Earth's skies and lead the world proletariat in revolution. We know this because we are in daily contact with alien beings.

We are interested in conspiracy because the only way to overthrow the existing capitalist order is to conspire against it. The network we have established in order to further our conspiracy is also useful in the propogating of our myths. Through the combination of myth and conspiracy we will overthrow capitalism and create Akademgorod, land of the Neoists. The more decadent capitalism becomes the more necessary conspiracy against it becomes and the more we crave for our promised land. These factors make the myth of our ultimate historical success inevitable.

THE NEOIST NETWORK AND THE MAIL ART PHENOMENA

International Neoism grew out of the International Mail Art Network during the mid-seventies and by 1979 Neoism was established as an autonomous movement centred around Montreal but with bases throughout North America and Europe.

Neoism has now completed its initial Five Year Plan, the building of a network, and has begun the Six Finger Plan during which Neoists must find Akademgorod, their promised land. This will take Neoism up to 1991. However despite the autonomy of these projects Neoism still allies itself very closely with the International Mail Art Network because Mail Art is a Neoist activity and all Mail Artists are Neoists whether they recognise this or not.

Mail Art showed once and for all that anyone could be an artist and thus prepared the way for everyone to be a Neoist. With Mail Art there is no jury and no selection, everything is accepted, and it is the same with Neoism, it is enough simply to declare yourself to be a Neoist, you don't need to pass exams or selections. However a Neoist is far more than just an artist, a Neoist is someone who walks, talks, dreams, travels, cooks, makes youthfulness a virtue, stands still, starts revolutions and much more.

Mail Art does not try to create great works of art, rather it tries to promote the creative and innovative spirit in everybody. It is the same with Neoism. Neoism is not about creating material art objects, it is about creating an enviroment in which everyone can build their life as an art work.

No one pays for Mail Art and Neoism asserts that it should be the same with the postal, telephone and public transport services. These services should be provided free of charge to every person on this planet as a natural right.

Mail Art developed in the 1960's out of Fluxus, Nouveau Realism and Ray Jonson's New York Correspondance School. Neoism grew out of the spirit of Fluxus and Situationism but as a living network it grew out of Mail Art. If the growth of Neoism parallels that of Mail Art by the beginning of the 1990's there will be an International Network of many thousands of active Neoists. There are already several hundred of us.

Mail Art has served its historic task by showing the way in which everybody can become an artist. This does not make Mail Art obsolete, it means simply that while continuing to practice Mail Art all Mail Artists should conciously join the Neoist Network which has yet to fulfill its historic task of turning everyone into a Neoist.

Mail Art will continue to develop but its development should be guided along the lines of the Neoist Cultural Conspiracy, who's aims must be furthered both for the sake of Mail Art and for the benefit of humanity. To serve man usefully art must develop and art's current development is Neoism.

Mail Artists wishing to participate more fully in the Neoist Cultural Conspiracy should design their works along Neoist lines, using the ideas of plagiarism and multiple names, above all Mail Artists should always include the word Neoism in their works and most importantly should always sign their works Monty Cantsin.

MILE SMILE SMILE SMILE SMILE SMILE SMILE SMILE SMILE SMILE SMILE SMILE SM

Smile encourages everybody to start their own Smile magazine. Smile wants every magazine to be called Smile. Smile stands for total unoriginality. Smile stands for the right to be part of a group. Smile stands for the right to feel that you belong.

Smile wants to be the name on everybodys lips. Smile wants to be able to go into Rough Trade and find thousands of different Smile magazines by thousands of different Monty Cantsins. Smile wants to be everywhere. Smile wants to be the name of every pop and performance group in the world. Smile wants every member of Smile to be called Monty Cantsin.

Smile wants everyone to Smile. Smile wants everyone to live in a unified world. Smile wants to create an open situation through the use of the names Smile and Monty Cantsin. Smile is the way of the Neoist.

Smile is the way for everybody to achieve fame. Fame consists solely of one name being better known than most other names. Now imagine if you will that everybody is called Monty Cantsin and that every magazine is called Smile, not to mention every performance and pop group. These names would quite obviously become the best known names in the world. It therefore follows that because the people who use them have the best known names in the world, their users are the most famous people in the world. And because everybody would be using these names, everybody would be the most famous person in the world.

Even if we can't pursuade everybody to use the names Monty Cantsin and Smile there are already significantly more people using them than any other name and once we have a few thousand people using them they will undoubtably become the most famous names ever. Those who do not take up these names will simply miss out on the chance of great fame.

For the non-conformists among you there is still a chance to take part in this process without actually taking up the multiple names. Several magazines have been started which are anagrams of Smile so that their originaters can take part in our conspiracy without actually conforming to all its rules. Examples of this are Slime and Miles. Another alternative, taken up by magazines such as File, Bile and Vile, is to pick words that rhyme with Smile.

There are now so many Smile and Smile related magazines, not to mention performance and pop groups, that it would take up many issues of Smile just listing them and giving their addresses. However as such contacts are obviously of great use to Smile producers and readers we're going to make space here to list two of the most recent examples, Smile and Limes.

LIMES. Issue 1. 30p plus and A5 SAE from Erica Smith, 54 Radstock Road, Reading, Berks, England. This is a great little magazine with a bold title heading in the manner of Smile. It contains all the information you could ever hope to find about limes, including "Limes In Life, Love, War And Peace" and "Limes To Eat And Drink". Early purchasers also get a free bag of lime tea with their copy.

SMILE. Issue 1. 30p plus an A5 SAE from Monty Cantsin, 121 Mortimer Road, De Beavoire Town, London N1. This is another great magazine. It contains instructions on how to write a Stewart Home type post-card or letter to Mark Pawson. The blurb for issue 2 promises instructions on how to choose a Stewart Home style post-card.

MAYBE IT'S BECAUSE I'M A NEOIST THAT I'M CALLED MONTY CANTSIN

Everybody is a Neoist whether they recognise this or not. It therefore follows that everybody is Monty Cantsin whether they recognise this or not.

People who alienate themselves from their true nature are condemned to be unhappy whether they recognise their unhappyness or not.

Anybody who does not call themselves Monty Cantsin is alienated from their true nature and has thus condemned themselves to untold misery until they recognise their real Neo Nature and start to call themselves Monty Cantsin.

However even once someone has adopted the name Monty Cantsin they can still be alienated from their true nature if they are forced to live under capital rather than in a state of total subjectivity.

Under capital Monty Cantsin is repressed, his solution is to burn down the cities and smash his television set. He must smash everything that capital has "given" him.

Monty Cantsin must smash his house, his car, his hi fi, his books, his art works, his country and his society.

Monty Cantsin must leave everything behind and survive on Pure Subjective Will. Only then will he recognise his true nature and achieve bliss.

However to leave everything behind Monty Cantsin must ensure that nothing is left behind. Everything must be smashed until there is nothing left, until the external world matches the utter void and emptyness that Monty Cantsin feels inside him while he is still alienated from his true nature.

The utter void and emptyness of alienation must be externalised, everything must be smashed until there is nothing left to be alienated from.

Every atom must be torn from every other atom and wrenched into a total isolation until there is nothing left but anti-matter. Only then will the external world match the inner void and total isolation that Monty Cantsin feels in his alienated state and only then will this state be wrenched from Monty Cantsin and externalised.

To achieve this utter destruction is not easy and is doomed to failure if attempted in isolation. Nor should it be attempted simply by a group of us banding together. No to achieve real success in our project for utter destruction we need vast financial resources.

Rather than smashing his house, his car, his hi fi, his books and his art works, Monty Cantsin is better advised to sell them, he must sell everything, even the shirt on his back and then send the money he makes from these sales to me, Monty Cantsin, c/o the Bureau Du Generation Positive. Once I have achieved a vast enough pool of financial resources I will use this money to smash everything. I will smash cities, nations, worlds and above all the utter void and emptyness that Monty Cantsin feels within him.

However to achieve this utter destruction will take such wealth that if you want to see it achieved in your lifetime you'd better send me everything you can right now and even if you send me fifty billion dollars in US funds I cannot promise to show you results in my lifetime.

SAYINGS OF A FAMOUS ARTIST AND PLAGIARIST

TO BE A FAMOUS ARTIST ONE HAS TO BE RECOGNIZABLE
THE EASIEST WAY TO BE RECOGNIZABLE IS:
1. TO BE REPETITIOUS
2. TO HAVE A HIGHLY VISIBLE AND EASILY READABLE SIGNATURE
THIS TEXT IS MY RECOGNIZABLE REPETITION
HOPEFULLY THIS IS A CLEAR AND BLATANT EXPOSURE OF SOME FAME MECHANISMS
MONTY CANTSIN

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MONTY CANTSIN

AULTON PLACE LONDON SE11

there is a house
beyond the factory wall
where people live behind drawn curtains

GAME

worm

crow

sparrow

robin

the worm is not the odd one out

WANDSWORTH

Oh Wandsworth
I've seen your name on buses
And long for us to meet

WARDROBE

the clothes
inside my wardrobe
hang ready for my use

TIBET

i felt like an easter egg filled with smarties
when i stood all alone in those mountains

THAN CURTAINS CENTRE THROUGH

life is so much more
than

a pair of lace
curtains

parted at the
centre

with eyes peeping
through

THE ADVENTURES OF STEPHEN BRADY

i walked smartly into the newly opened
shop
and before leaving downed a free glass
of wine

ISLINGTON

the dogs
upon the tow-path
enjoy barking at the ducks

MOVING EAST

Mount Pleasant

Honey Lane

Cheapside

Angel Alley

Piss Alley

Paradise Row

On through the city's ripped backside

ALBERT EMBANKMENT

smiling
her arms spread like the sun
she kissed me

SUNNY KENNINGTON

i caught you
wearing sunglasses after dark
in SE11

WATERLOO

the commuters
on the platform
will soon be jostling for a seat

LIFE BEGINS WHERE HISTORY ENDS